

The hymn

April 1973



A CITY DWELLER'S PRAYER

Ernest T. Campbell, 1923-

ALL SAINTS NEW C.M.D.
Henry S. Cutler, 1824-1902

1. O God of ev'-ry time and place, pre - vail a - mong us too;
2. O Thou whose will we can re-sist, but can - not o - ver - come,
3. Be - hind the masks that we main-tain to shut our sad - ness in,
4. Our fa - thers stayed their minds on Thee in vil - lage, farm and plain;
5. Grant us, O God, who la - bor here with - in this throb-bing maze,

With - in the cit - y that we love, its prom - ise to re - new,
For - give our harsh and stri - dent ways, the harm that we have done.
There lurks the hope, how - ever dim, to live once more as men.
Help us, their crowd - ed, har - ried kin, no less Thy peace to claim.
A for - ward-look - ing, say - ing hope to gel - va - nize our days.

Our peo - ple move with down - cast eyes, tight, sul - len and a - fraid;
Like Ba - bel's build-ers long a - go we raise our lot - ty tow'rs,
Let wrong em - bold - en us to fight, and need ex - cite our care;
Give us to know that Thou dost love each soul that Thou hast made;
Let Christ, who loved Je - ru - sa - lem, and wept its sins to mourn,

Sur - prise us with Thy joy di - vine, for we would be re - made.
And like them, too, our words di - vide, and pride lays waste our pow'rs.
If not us, who? If not now, when? If not here, God, then where?
That size does not di - min - ish grace, nor con - crete hide Thy gaze,
Make just our laws and pure our hearts; so shall we be re - born! A - men.

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Happy Singing

FRANK VON CHRISTIERSON

DO YOU ever hesitate to use a new hymn, because some people are bound to fuss about "too many new hymns" (even if you haven't used a new hymn for a month)? Or because you know the congregation will sing it poorly and unwillingly, since it is new to them? Or do you hesitate to use the new *Worshipbook, Services and Hymns*, because it has many new hymns and "my congregation loves the old hymns?"

Here are some suggestions, that will make the "new" hymns a joy to your congregation, and to you.

Choose carefully the new hymn. Note tune, words, relevance.

Try the new hymn over with your organist. The organist will enjoy it more, and so will you, on Sunday morning.

Tell your choir director that you are going to use this new hymn, and ask him to sing the whole hymn through at least once with the choir at their regular rehearsal. Tell him also that you would like to have the whole choir, or a soloist, sing the first stanza on Sunday morning.

After hearing the hymn played through, and hearing the first stanza sung, the congregation is at least partly prepared to sing the other stanzas. After the choir has sung one stanza the congregation is really anxious to try it for themselves.

Then use this hymn as the "hymn of the month," singing it every Sunday. And behold, your congregation knows a new hymn, and will love to sing it thereafter.

If you wish to use the words of a hymn not in your hymnal, have the words printed in your bulletin or on an insert; then be sure to have this insert in the hands of your choir before the regular rehearsal.

When you first try the hymn with your organist, insist on using a strong, vigorous tempo. Nothing can kill a hymn so completely, new or old, as a slow soporific tempo. Hymns should bring joy, enthusiasm, challenge, and renewal of faith to your congregation.

Your congregation will be delighted if sometimes you use hymn stories or just interesting facts about a hymn, especially when it is being introduced. Also, many congregations enjoy a whole "hymn service," featuring hymns from different centuries, different countries, or used in sequence to outline the life of Christ. The most interesting material of this kind is "Lyric Religion" by H. Augustine Smith (unfortunately now out of print, but maybe you can pick up a copy somewhere).

Happy singing to your congregation.

Dr. von Christierson is minister of the First Presbyterian Church, Roseville, California.

The Hymn

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WILLIAM WATKINS REID
J. VINCENT HIGGINSON
Editors

Contributing Editors: James Boeringer, George Brandon, William B. Giles, Alfred B. Haas, David Hugh Jones.

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All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: (212) Riverside 9-2867.

All correspondence concerning THE HYMN should be directed to William Watkins Reid, 475 Riverside Drive, New York 10027.

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What Is Authentic Worship?

MANY YEARS AGO, visiting in an Anglican Cathedral, I found the celebrant of the afternoon service attired with three robes—one over the other. The afternoon prayers he read at three different kneeling forms placed in three separate places between the altar and the rear entrance. As he came down the aisle to each prayer spot, an altar boy removed one of the vestments and the priest proceeded to other prayers at the next form.

As I sat there, my austere Protestant background made me rather critical, perhaps cynical, of what appeared to me to be a "show," and I wondered what God thought about this approach to speak to Him. Suddenly [in what I now consider a flash of insight] I said to myself, "Probably God is not concerned with these robes or lack of them—but he is concerned with what is taking place in the celebrant's mind and heart, and what it all means in the minds and hearts of the congregation that witnesses it."

Since that insight, I believe I have not been overly concerned with the vagaries and variants of men's methods of worshiping or appealing to God—but with the results of *any* form of worship in the lives and acts of the worshiper or of the congregation.

I have seen and heard congregations in Africa singing God's praises to the deafening beating of drums; in India to the tingling of bells and of [to me] wierd percussion instruments; in services where a tuning fork struck on the back of a pew enabled the leader to start a hymn in the proper key; and in Quaker services where golden silence directed our attention to thoughts of God. Indeed, all noises, musical or otherwise, can be avenues of communication between God and man: what these words and sounds mean in men's minds, and hearts, and deeds are the test of their authenticity as worship.

—W. W. R.

Hymnic Projects 1973

For its major projects for new hymns and worship materials in 1973, the Hymn Society of America is asking hymn writers, liturgists, clergymen and concerned laymen to compose and submit contemporary and relevant new contributions toward the rituals, ordinances, and sacraments of the Christian churches. These may be in the form of hymns, suitable to be sung at particular occasions and services, or prose statements of prayer, admonitions, charges, etc. for the same occasions.

The hymns and prose writing may be in such areas as: creeds and

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The Northfield and Mount Hermon Hymnal

SAMUEL J. ROGAL

IN THE *Dictionary of Hymnology* (pp. 936-940), Reverend Julian provides a fairly extensive discussion of British public school hymnals—or at least supplies a sufficient number of titles to allow his readers to survey that particular aspect of British hymnody. In America, because there does not exist as yet a counterpart to Julian's effort, a synthesis of hymnals for institutions below the undergraduate level is extremely hard to come by. In fact, the entire area appears as a relatively unknown quantity. Certainly we can assume, with a fair degree of accuracy, that those American private preparatory schools founded during the nineteenth century and before had either official denominational affiliation or strong sectarian sentiments. Thus, regular chapel services obviously were emphasized as important supplements to the regular academic schedule. Exactly how many of these independent schools published, in one form or another, their own hymnals becomes a project far beyond the purpose and scope of this discussion. Of special interest, however, considering the movement within the past quarter-century of private secondary institutions in America away from denominational affiliation—and thus from *devotional* chapel meetings—is the discovery of a school hymnal of fairly recent vintage: *The Northfield and Mount Hermon Hymnal*, ed. Benjamin Carr, *et al.* (Northfield, Massachusetts: Northfield and Mount Hermon Schools, 1964).

Northfield, Massachusetts, is the birthplace of the nineteenth-century evangelist, Dwight Lyman Moody (1837-1899). In 1879—four years after he and Ira David Sankey had returned from a successful crusade in England and Scotland—Moody went back to his home to establish Northfield Seminary for Girls, intended primarily for youngsters of limited means. Two years later (1881), he founded—also at Northfield—Mount Hermon School for Boys, also to serve children from low-income families. Both institutions, of course, were intended to carry forward Moody's own concept of religion—the kind of evangelism that focused on social action rather than on theory and interpretation. Today, with a combined enrolment of more than one thousand, the two schools comprise the nation's largest private secondary school administered by a single board of trustees. According to *The*

The author of this article is associate professor of English at State University College, Oswego, N.Y.

Handbook of Private Schools, 51st edition (Boston: Porter Sargent, 1970), at Mount Hermon the religious ideals of Moody "have been preserved and adapted to changing conditions," while the required Bible course and chapel attendance reflect "the Protestant non-denominational orientation" maintained at Northfield.

The prefatory remarks (pp. vii-viii) by the committee for *The Northfield and Mount Hermon Hymnal* clearly set forth the reasons for publishing the book. "It has long been felt that the two schools . . . should have their own hymnal. The purpose of this hymnal is to fulfill this need by providing hymns and service materials appropriate to the outlook on life and to the religious interests of young people in our modern era . . . the daily devotional experience of singing great Christian hymns is a basic means of effectively furthering Christian education." Parallel to this purpose is the basis for the committee's selection of the 230 hymns found in the collection: to include titles representative of the conventional historical periods, together with "some modern hymns which voice the deep desires of today's generation expressed in concern for brotherhood, international justice, mercy, love, personal dedication to the life of Christ, devotion, trust, confidence, and hope in God." Finally, the editors announce that they "have consulted many of the major Christian denominational hymnals" in the preparation of their effort—specifically: *The Pilgrim Hymnal* (The Pilgrim Press, 1958), *The English Hymnal* (Oxford University Press), G. A. Studdert Kennedy's *The Unalterable Word* (Hodder and Stoughton Ltd.), *The Yattendon Hymnal* (Oxford University Press), *The Revised Church Hymnary* (Oxford University Press), *Enlarged Songs of Praise* (Oxford University Press), *The Fellowship Hymn Book*, *The Hymnal of the Protestant Episcopal Church* (New York: The Church Pension Fund, 1940).

Exactly to what degree *The Northfield and Mount Hermon Hymnal* stands as a representative of "school hymnals" becomes a difficult matter to determine. In other words, we must ask ourselves how this particular book differs from the general class of hymnals. Consider, for the purposes of comparison and contrast, an authorized text—the 1940 *Hymnal of the Protestant Episcopal Church in the United States of America*—and a commercial book—*The Hymnal for Young People*, edied by Milton S. Littlefield and Margaret Slattery (New York: A. S. Barnes Company, 1928). The editors of *The Northfield and Mount Hermon Hymnal* have categorized the 230 hymns under fifteen major headings (parentheses indicate number of hymns under each heading): Adoration and Praise (18), Morning (6), Evening (13), God the Father (21), Our Lord Jesus Christ (69), The Holy Spirit (11), The Holy Scripture (2), The Church of Christ (11), The Life Everlast-

ing (3), The Life of Christ (41), Missions (3), Brotherhood (8), The Nation (7), Special Services and Occasions (10), and School Life (7).

Although considerably larger (600 hymns), the Protestant Episcopal *Hymnal* contains six less categories: The Christian Year, Saints' Days and Holy Days, Thanksgiving and National Days, Morning and Evening, Sacraments and Other Rites of the Church, Litanies, Hymns for Children, Missions, and General Hymns.

In looking at the *Hymnal for Young People*, we find that the 299 hymns are grouped under these eleven headings: Morning Song, Evening Song, Closing Song, God the Father, The Spirit of God, The Word of God, The Son of God, The Children of God, The Kingdom of God, The Changing Year, and The Life Beyond. After studying the organization of these three books, we must again ask the question, what really constitutes a school hymnal? Perhaps the answer lies in the seven hymns and songs that the editors of *The Northfield and Mount Hermon Hymnal* have identified generally as "School Life":

- #223. Ring out, wild bells, to the wild sky (Tennyson)
- #224. O Thou whose feet have climbed life's hill (Louis F. Benson)
- #225. Standing high upon her hill-top (Frank L. Duley):
Mount Hermon school song
- #226. Father in heaven, who lovest all (Kipling)
- #227. There is a noble river, that swiftly flows along
(Bertha Louise Clark): Northfield *alma mater*
- #228. A song of Alma Mater we will sing (Leo Philips):
Mount Hermon *alma mater*
- #229. O God of youth, whose Spirit in our hearts is stirring
(Bates G. Burt)
- #230. The Lord bless thee, and keep thee (*Numbers 6:24-26*,
set to the tune of "Northfield")

In the 1940 Protestant Episcopal book, Kipling's "Father in heaven, who lovest all" appears under "General Hymns," as do Benson's "O Thou whose feet have climbed life's hill" and Burt's "O God of youth." Littlefield and Slattery placed Tennyson's "Ring out, wild bells" in the section entitled "The Changing Year," while Kipling's hymn is to be found in the section "The Children of God"—sub-section "The Struggle for Righteousness."

The most striking feature of *The Northfield and Mount Hermon Hymnal* is its editors' reliance upon what may be termed the "traditional" pieces of hymnody. Consider, for example, these statistics:

1. Of the 230 hymns, 103 (73 British, 28 American, 2 European) date from the nineteenth century. These hymns constitute 44.8% of the selections.
2. Forty-five (or 19.5%) of the selections—14 British and 31 Amer-

ican—belong to the twentieth century.

3. Of the total number of hymns, 59 (or 26%) were written by American poets and hymnodists.

4. Thirty-five of the titles (31 British, 4 European) belong to the eighteenth century, 20 (10 British and 10 European) to the seventeenth century; 18 were written prior to 1700. Thus, 31.7% of the hymns predate the nineteenth century.

In addition, the works of 170 hymnodists and poets are represented in the *Hymnal*. Of this number, 146 offer but a single selection each; the remaining twenty-four provide this distribution (number of hymns in parentheses):

- (2) John Bunyan, Nahum Tate, Joseph Addison, Philip Doddridge, Edward Perronet, John S. B. Monsell, Sir John Bowring, Henry H. Milman, Alfred Lord Tennyson, Sir Henry W. Baker, John Keble, Henry F. Lyte, William P. Merrill, John J. Moment, Louis F. Benson, George W. Briggs
- (3) John Ellerton, William W. How, John Mason Neale
- (4) John Greenleaf Whittier, James Montgomery
- (5) Reginald Heber
- (10) Isaac Watts, Charles Wesley

Those who wish may—depending upon their leanings toward a particular period or phase of hymnody—draw certain conclusions from an analysis of this hymnal. On one hand, it appears as a tribute to the influences of Watts and Charles Wesley; on the other hand, with its emphasis upon both the Oxford revival in England and the evangelical revival in America—the book could function as a compendium of sacred songs from the nineteenth century. In any event, considering its publication date of 1964, the work generally appears far apart from the world of its limited but obviously specified audience.

However, the comments and statistics set forth above are in no way intended to demean the purpose or value of *The Northfield and Mount Hermon Hymnal*. Indeed, its editors deserve praise for their efforts to present to students a hymnal which they may truly term their own. Yet, the book does symbolize a most ironic change in attitude and direction. Specifically, during the last quarter of the nineteenth century, when Dwight Lyman Moody's evangelistic enterprises reached their peak, the royalties from approximately fifty million copies of Moody and Sankey gospel song books were turned over to and administered by a board of trustees chiefly for the endowment of the two institutions at Northfield, Massachusetts. It is fair to say, then, that Northfield and Mount Hermon schools achieved early financial stability from the sale of hymn books; thus, the 1964 *Hymnal* exists, al-

most, as a memorial to the millions of volumes of *Gospel Hymns and Sacred Songs*—numbers one through six. In this instance, however, the memorial bears little resemblance to that which it commemorates. There exists not the slightest echo of “Ho! my comrades, see the signal,” “Let the lower lights be burning,” “Rescue the perishing,” or “I love to tell the story.” Instead, its editors have chosen (to paraphrase Dr. Johnson) to preserve the wells of hymnody undefiled and to retain, in their words, “the spiritual core of the Church’s tradition.”

Let's Not Neglect the Hymnal Resource!

LEE HASTINGS BRISTOL, JR.

WHEN the Communists took over China after World War II, they discovered that Christian hymns had such a “hold” on many of the people that the Communists would be well advised to use some of the better-known hymn tunes with new texts for propaganda purposes.

When an American hymnal commission recently set to work to produce a new denominational book, the editors were deluged with some 4,000 unsolicited manuscripts.

In Geneva, Switzerland these days, an international group of hymn experts is meeting periodically to produce a new multi-lingual *Cantate Domino*. The group, which includes such notable as Père Gelineau and Erik Routley, is hard at work to produce a unique hymnbook that will be both ecumenical and international in every sense of those terms.

North of our own border this past year, Dr. Stanley Osborne and his colleagues have produced an exciting new ecumenical hymnbook that includes a balance ration of the old with a superb cross-section of new hymns and tunes.

In England these days one hears of informal mass hymn sings in such formal settings as Liverpool Cathedral or Westminster Abbey. And new hymnals, paperback hymn collections, and supplements are literally rolling off the presses at quite a clip. On the heels of the provocative *Cambridge Hymnal* have come such supplements as *100 Hymns for Today* and the Methodist *Hymns & Songs*, such paperbacks as Galliard’s recent *Songs for the Seventies* and *Pilgrims Praise*.

Dr. Bristol is a long-time active member of the Executive Committee of the Hymn Society of America. This statement appeared as a guest editorial, copyright 1972, in the Journal of Church Music and is quoted here by permission.

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GOD OF TRUTH FROM EVERLASTING

Florence Emily Cain

"Meramec"

Shirley L. Brown

For SA with guitar(s) and 2 bass viol(s) or unison with Keyboard
With sweeping movement

God of truth from ev-er-last-ing Un-to all e-ter-ni-
 God of peace o'er all the na-tions In whose hand all peo-ple
 God of love, your law sus-tain-ing Men of ev-ry creed and
 (Plucked) D
 (Bowed) D

ty, Break the shac-kles of our blind-ness That the
 live, Par-don all our vain self-seek-ing, All our
 race, Great and hum-ble, weak and pow-er-ful, All sup-

truth may make us free. Our small torch-es are but
 lit-tle-ness For-give, All our wars, of fear be-
 port-ed by your grace, Break the fen-ces that di-

F D⁷ E⁷

sha-dows In the glo- ry of your light, All our
got-ten, All our strife be-got of greed, Bless our
-vide us, All our hates and fears re-move; Broth-ers

A⁷ D⁷ G⁷

rights are but small frag-ments In the u-ni-ty of
prun-ing hooks and plow-shares To our com-mon hu-man
all, by love u-ni-ted, In our hearts one law of

1.2 C C 3 C

right. need.

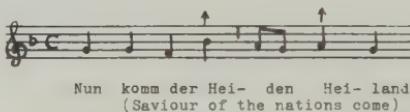
love, one law of love.

Word and Tone in Modern Hymnody

HEINZ WERNER ZIMMERMANN

IN A lecture on hymnody which was published in Vol. 7 of the *Musical Heritage of the Church* (Concordia, 1970) I dealt three years ago almost exclusively with the history of hymnodic melody construction. For a modern hymnody we should not, however, bypass study of the hymn texts, their forms and their influence on melodic construction. Let us take a glance back through history.

It is well known that Martin Luther was not only the author of the melodies but also of the texts of his hymns. How did he compose his melodies? Let us study the melody "Nun komm der Heiden Heiland." This Luther hymn is a translation and a musical adaptation of the Latin hymn "Veni redemptor gentium." Luther's melody demonstrates his typical declamatory technique of melodic construction: important syllables appear on raised pitches. The melody line follows the intonation and the accent of the first stanza. As Luther himself put it, "The notes enliven the text."



How about the rhythmic construction? Here we should examine the comparison between the shape of the Latin stanza and that of Luther. As usual the Latin hymn is texted in four-line iambic:

Veni redemptor gentium
ostende partum virginis
miretur omne saeculum
talis decet partus deum.

.—. —. —.
.—. —. —.
.—. —. —.
—. —. —.

Evidently Luther conceived the last line as being a trochee and as a result took the liberty of dispensing with the iambic structure of the

*Dr. Zimmermann is director of the Berlin Church Music School, Berlin, Germany. He is well-known in the U.S.A. as a lecturer and composer of choral and organ music. He is the melodist of *Sechs Neue Lieder* (Bärenreiter Verlag, Kassel, Germany, 1970) and of *Five New Hymns* (Concordia Publishing House, St. Louis, Missouri, 1973).*

regular Latin hymn. His own stanza abandons a pre-determined order of accents and limits itself to organizing the number of syllables; each line has seven. The accentuation of these seven syllables is variable:

Nun komm der Heiden Heiland
der Jungfrauen Kind erkannt
dass sich wundert alle Welt
Gott solch Geburt ihm bestellt.

.—. .—.
.—. .—.
.—. .—.
—. .—.

This procedure leads to the singing of one and the same line of melody with varying rhythms in different verses; the rhythm of the melody is flexible and adapts itself to the changing accentual constellations of the text. The last line of each stanza serves as a good example:

I.

3
4 Gott solch Geburt ihm bestellt.

II.

sein 3
4 Weg er zu 2 laufen eilt.

III.

und 3
4 wieder zu 2 Gottes Stuhl.

IV.

der 2
4 Glaub bl. 3 immer im Schm.

V.

2
4 immer und in Ewigkeit.

We see in Luther's example how he adapted a given melodic model ("Veni redemptor gentium") to his new German text. In this case the text rules so strongly that every stanza contains its own rhythmic variant. This recalls the old Meistersinger technique which was certainly very well known to Luther. Meistersinger Hans Sachs, the Nur-

emberg shoemaker and poet, was a contemporary and sympathizer of Luther.

The Meistersinger technique does not consider the weight of the syllables, but rather only counts them. In this poetry the character of prose is retained. The accentuation remains without pre-determined scheme. It follows the textual content.

The increasing familiarity with Latin, Greek, Italian and French poetry which the Renaissance brought to Germany led to the end of Meistersinger poetry. After 1624 a textbook, "Von deutscher Poetery"—"Of German Poetry," by Martin Opitz came to dominate throughout Germany. The author requested the abandonment of the syllable-counting Meistersinger verse, replacing it with regular alteration between accented and unaccented syllables.

The consequence for hymnody were significant. From this point on every hymn poem observed a particular poetic meter to which the tune also had to submit itself. The construction of the hymn melody no longer followed the literal meaning of a given text line; now it followed merely its poetic meter. Since the form was schematic the melodies also became more and more schematic. These schematic melodies were suitable for all poems with identical meter.

In addition to this the Reformation melodies were belatedly made regular as well that is to say, their rhythm was forced into a regular sequence of rising and falling. As we may see by the versions which J. S. Bach had to use when he arranged the Luther melodies, they had become "trimmed." Bach compensates for the lost rhythmical variety through harmonic variety.

Whether we welcome or regret this historical development, we cannot reject the fact that hymnody is not to be separated from the development of poetry. If we are going to study the situation of hymnody today we must therefore also take into consideration contemporary lyrics.

Nowadays lyrics have abandoned to a large extent the formal poetic schemes. The most frequent form of present-day poems is prose in lines. This is an international development; it is true of Gottfried Genn as well as for René Char and for Ezra Pound. Please allow me to dispense with the mention of German and French examples. Let us consider, however, three poems by Ezra Pound. As in most of Pound's poems these are without poetic meter and without subdivision in corresponding stanzas. Thoughts and images flow freely:

Ezra Pound, Canto LXXXI (*Pisan Cantos*)
"What thou lovest well remains"

Ezra Pound, *De Aegypto*
"I, even I, am he who knoweth the roads"

Ezra Pound, *Further Instructions*

"Come, my songs, let us express. . . ."

The free form of these poems may be found today among poets of every tongue.

Of great interest is an analysis of some of Dylan Thomas' poems. *Poem in October* and *Fern Hill* show in their beginning lines such variegated shapes that they are hardly different from the lyrical prose which we found in Ezra Pound. In the following two poems the form of the first stanza, however, corresponds to the form of the following stanzas.

Dylan Thomas, *Poem in October*

"It was my thirtieth year to heaven"

Dylan Thomas, *Fern Hill*

"Now as I was young and easy under the apple boughs"

In *Poem in October* we find the following scheme for the lines of every stanza:

nine syllables
twelve
nine
three
five
twelve
twelve
five
three
nine

In *Fern Hill* we find the following:

fourteen syllables
fourteen
nine
six
nine
fourteen
fourteen
seven
nine

Through the repetition in each stanza the prose of the first stanza becomes in a way transformed into a sort of very complicated poetic meter. One could also say the reverse: stanzas which correspond exactly to one another in their number of syllables are produced from prose. The term "stanzas of prose" makes us aware of the fact that Dylan Thomas observes only the number of syllables, not their individual

weight (precisely the same method which Luther used in his hymn translation). In *Poem in October* each stanza begins for example, with a nine syllable line; these first lines, however, demonstrate a variety of accent patterns:

- 1) It was my thirtieth year to heaven
- 2) My birthday began with the water (-birds)
- 3) A springful of larks in a rolling
- 4) Pale rain over the dwindling harbour
- 5) It turned away from the blithe country
- 6) And the twice told fields of infancy
- 7) And there could I marvel my birthday

.....
.....
.....
.....
.....
.....
.....

Similar differentiations are evident in the other lines as well.

In *Fern Hill*, too, we find that the syllables of each stanza were in fact counted without being considered individually.

In Dylan Thomas we have found again the prerequisite for hymnody, namely the division into stanzas. No hymn text exists without stanzas. In the form of "stanzas of prose" hymnodic poetry is still possible, even within the framework of contemporary poetic styles.

And now we have to answer the justifiable question whether or not it is possible to find also on a more popular level the "stanzas of prose," which on a high artistic plane we found in Dylan Thomas. Only then can "stanzas of prose" assume a practical relevance for hymnody. Only then can this poetic form possibly serve for modern hymnody.

Examples of this form on the popular level may be seen in the form of the American Blues. We all know that the Blues form normally consists of stanzas with three lines each. Of these three lines the second repeats the first:

"If you ever love a woman first you give your soul to the good
Lord above"

"If you ever love a woman first you give your soul to the good
Lord above"

"Give your time to the devil and give your love to the girl you love."

This stanza, too, consists of prose. We cannot discern a given poetic meter, but we find the line scheme AAB in all stanzas. Within individual lines the number of syllables does not always remain con-

stant. In this respect the Blues form is far less artistic, less strict than Dylan Thomas. It is more strict, however, in that it contains rhymed endings.

In the Blues form, too, the dependence of melodic construction of text is clear. However, we must see a subtle difference here. The scheme of the stanza, consisting of three lines, depends on the music. This scheme corresponds to the cadential plan, to the so-called "Blues scheme":

first line: tonic, 4 meas.

second line: subdominant & tonic; 4 m.

third line: dominant & tonic; 4 m.

Within this harmonic scheme, however, the melodic construction follows the text. Let us note this in "St. Louis Blues," one of the most famous examples of this style. In its sequence of stanzas, however, it is rather an exception since it possesses a four-line refrain. Apart from this refrain it shows all the normal traits of the Blues form.

Blues scheme:

1. G - C - G - G
2. C - C - G - G
3. D - D - G - G

1. I hate to see the ev'ning sun go down,
2. Hate to see the ev'ning sun go down,
3. Cause my baby, he done lef' this town

It shows also the three-line stanza, in which the repetition of the first line occurs. While the first stanza begins with an up-beat line, the second begins with a down-beat line:

1. I hate to see the ev'ning sun go down
2. Feelin' tomorrow like I feel today

—. —. —. —.
—. —. —. —.

A further difference between the first and second stanzas in their accentuation can be seen in the last lines:

1. Cause my baby, he done lef' this town
2. I'll pack my trunk, make my get'way

—. —. —. —.
—. —. —. —.

The melody is adapted to such variants as "tomorrow" and "like I feel"!

Our Blues analyses show that the verse form "stanzas of prose" is the poetic form of our century also on the popular level. Why can't we apply the Blues form to hymnody?

Indeed without more ado it can be stated categorically that it is *not* applicable. The Blues melodies are not uniform enough: they are a sort of song-speech within the context of the Blues scheme. In correspondence with the text not only the accentuation of the Blues melody is varied in the different stanzas, but also it is necessary to provide additional melody notes for additional text syllables. This is only possible in *solo* singing, and indeed Blues in solo singing.

The hymn, on the other hand, is *choral*. Hence every note of the melody has to be fixed unalterably. Should a "stanza of prose" be provided with such a chorally-oriented melody, this melody will compel the following stanza's prose. Not only the number of syllables has to remain unchanged in the subsequent stanzas, as in Dylan Thomas. If these stanzas are sung to the melody of the first stanza, then the sequence of accentuations in each line of prose must also remain unchanged. In other words, with "stanzas of prose" which are to be sung, the syllables must not only be counted but also scaled as to weight.

Already when we discussed Dylan Thomas we saw that the faithful repetition of the syllables elevates the first stanza's prose to the rank of a poetic meter. If, over and above the number of syllables, we retain the accentuation of the first stanza in its repetition, we are almost approaching a state of canonization. Every prose, whatsoever, can be "canonized" in this way. It seems, however, that the prose of the Bible is especially worthy of this honour. Therefore in my own hymnodic attempts I always proceed from a Bible verse. The prose of this Bible verse becomes the prototype in number of syllables and sequence of accents for the subsequent stanzas.

In practice we proceed this way: a suitable Bible verse is given a melody according to our declamatory principle. Not every Bible verse is suitable; some of the are too dry, too didactic. Most suitable are those which suggest a certain emphasis, those which betray the fact that they want to be sung rather than spoken.

In a melody derived this way the rhythm of the Bible verse is faithfully copied. The subsequent additional stanzas have to fit this melody. In this case the stanza structure corresponds automatically to the Bible verse. The melody is the standard for the complementary stanzas.

Let us study this procedure in my hymn *Und das Wort ward Fleisch*. ("And the Word became flesh," John 1:14). The Bible verse can be found here exactly copied in the melody which is one single extensive melodic span. The important syllables appear on raised notes. Even the repetition in the middle of the text appears again as a melody repetition.

By studying the subsequent stanzas we see that their number of syllables and sequence of accents correspond exactly to the Bible verse since they fit the melody just as well as the Bible verse. As in the case of the Bible verse, they are prose. An influence of the Blues form may be seen in the rhyming endings. Even a modern hymn should not renounce the principle of rhyme which makes the text so much more impressive.

That the melody remains strictly syllabic in such hymns seems to me to be of great importance—one melody note for every text syllable. In this way the textual rhythm makes the melodic rhythm sensible and understandable. We know from Luther's example that the declamatory type of melody is more difficult to learn than the schematic type of the 18th and 19th century hymns. Therefore, every assistance which enables easier learning should be used.

At this point we come back to the *musical* problems of present-day hymnody after our excursion through the areas of hymnodic text forms and of the forms of modern poetry. In our example *Und das Wort ward Fleisch* it was striking that the melody was occasionally syncopated. Let us look at this a little more closely.

These syncopations emerge from the coordination of the irregular prose rhythm of the melody and its predominant 8th notes with the regular bass line rhythm, striding along in regular quarter notes. In the spot where a melodic accent falls between the bass quarter notes we sense a syncopation. This syncopation emerges inevitably; we feel it is not arbitrary because it arises out of the natural meaningful declamation of the text.

This principle is nothing other than that of splitting the musical setting into "melodic section" and "rhythm section." We can already recognize it in the Spirituals. Hence it was willed to the Blues and Jazz. Just as today's lyrics breathe the air of the "stanza of prose" principle, so today's music breathes the air of this splitting principle. For modern hymnody we adopt these two modern principles and make them concrete in our own way.

While in *Und das Wort ward Fleisch* the rhythmic foundation was provided by a regular quarter note movement in the bass, in *Gott in unsre Zuversicht* (the Hymn of my Vespers) the rhythmic foundation used was a regular sequence of chords separated by three quarter notes. The melodic voice, however, is allowed to proclaim the Bible text in complete rhythmic freedom.

This melody distinguishes itself from the previous one through a refrain, which remains constant in all stanzas: "Der Herr Zebaoth ist mit uns, der Herr Zebaoth, der Gott Jakobs ist unser Schutz." The additional verses are a trinitarian expansion of the first stanza.

Ruhig

1. Und das Wort ward Fleisch und wohn - te un - ter
 2. Chri-stus, Got - tes - sohn als Men - schen-sohn ge -
 3. Got - tes Lie - be hat den Sohn zu uns ge -

1. uns, und wir sa - hen sei - ne Herr - lich - keit, ei - ne
 2. born, aus dem aus - er - wähl - ten Volk er - korn, kamst in
 3. sandt. Got - tes Sohn hat sie uns zu - ge - wandt. Got - tes

1. Herr - lich - keit als des ein - ge - bor - nen Sohns vom Va - ter,
 2. Knechtsge - stalt, Licht und Le - ben in die Welt zu brin - gen,
 3. Kin - der sind, die in Nächsten-lie - be sich verschen - ken,

1. vol - ler Gna - de und Wahr - heit, vol - ler Gna - de und Wahr - heit.
 2. uns dem Tod zu ent - rin - gen, uns dem Tod zu ent - rin - gen.
 3. Got - tes Gna - de ge - den - ken, Got - tes Gna - de ge - den - ken.

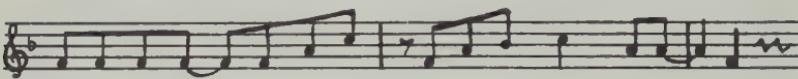
Gott ist unsre Zuversicht, Gott ist unsre
 Zuversicht und Stärke, eine Hilfe in den grossen
 Nöten, die uns betroffen haben. Der Herr Zebooth ist
 mit uns, der Herr Zebooth, der Gott Jakobs ist unser Schutz.

Whereas the syncopation in *Und das Wort ward Fleisch* and in *Gott ist unsre Zuversicht* are explainable purely and simply by the prose declamation, the syncopation principle of Jazz is alluded to in my hymn *Uns ist ein Kind geboren* ("Weihnachtslied").

Here, too, the speech declamation has been at work. But in the opening bars, we see the same syncopation three times the second half



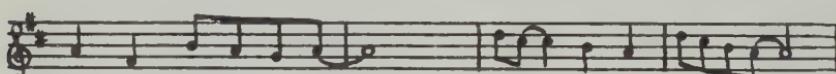
Uns ist ein Kind geboren, uns ist ein Sohn gegeben



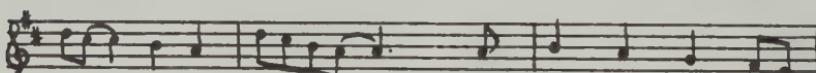
Uns ist ein Kind geboren, uns ist ein Sohn gegeben ...



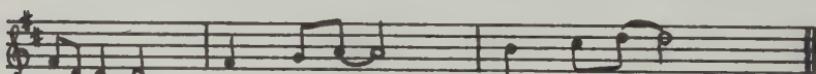
Praise the Lord! Praise o servants of the Lord,



praise the name of the Lord! Blessed be the name of the L



Blessed be the name of the Lord from this time forth and for-



evermore! Praise the Lord! Praise the Lord!

of the bar is anticipated through an 8th-note syncopation; in this way it assumes a certain measure of overemphasis. This favoritism towards the second half of the bar corresponds to the earlier Jazz forms, where we may also see it. It lends the beginning of the melody a certain "swing."

The chief problem related to this type of hymn is the finding of poets who submit themselves to the strict discipline of Bible verse and melody and consequently create additional stanzas. As in the cases of Luther and Philipp Nicolai, the ideal would be the "poet-composer" who devises both text and melody. In the hymn *Und das Wort ward Fleisch* I provided the text myself. In *Gott ist unsre Zuversicht* I was assisted by the former Heidelberg students' pastor. For *Uns ist ein Kind geboren* the Munich poetess Ilse Schnell wrote the added stanzas.

Is this type of hymn too difficult for the congregation? This remains to be seen. It is certainly no more difficult than some of Luther's melodies. Their only difficulty is their new rhythm. This rhythm, how-

ever, being the rhythm of the sung text, will prove to be quickly understood. Such hymns should at first be sung by the church choir, then by the confirmands, and later on in stanzas alternating between choir and congregation.

After having brought together six such hymns in the German language, which appeared recently in a Bärenreiter publication (*Sechs neue Lieder*, Bärenreiter-Verlag Kassel, 1970), I was asked by the American company Concordia Publishing House to write some English hymn melodies of the same type. One of these English melodies is written on the first lines of Psalm 113.

A young American poetess, Marjorie Jillson, wrote three additional stanzas to my melody, "verses in prose." They read:

2) Praise the Lord! Thanks and praises sing to God! Day by day to the Lord! High above the nations is God, high above the nations is God. His glory high over earth and sky! Praise the Lord, praise the Lord!

3) Praise the Lord! Praise and glory give to God! Who is like unto him, Raising up the poor from the dust. Raising up the poor from the dust, He makes them dwell in His heart and home. Praise the Lord, praise the Lord!

4) Praise the Lord! Praise O servants of the Lord, Praise the love of the Lord! Giving to the homeless a home! Giving to the homeless a home, he fills their hearts with new hope and joy. Praise the Lord! . . .

Should there be only contemporary hymns in our present day services? By no means! All that we have inherited cannot be thrown into oblivion. We shall continue to live with the great hymns from the past. We shall not throw them away in an infatuated iconoclasm. With all our efforts to create new songs for the church we shall continue to sing the old hymns. We shall creatively carry forward the tradition of hymnody and not abolish it.

from page 36

affirmations, confirmation, acceptance into church, baptism, marriage, holy communion, burial of the dead, benedictions, ordination of ministers and others, dedication of church, or school, or hospital, etc.

All contributions for appraisal and possible publication may be submitted to the panel of judges, Hymn Society of America, 475 Riverside Drive, New York, N.Y. 10027, at any time during 1973, but not later than Dec. 31. Authors should retain copies of all manuscripts submitted.

All accepted material will be copyrighted and published by the Hymn Society of America, and will be made available, without charge, to hymnals, editors, and churches desiring to publish any part of them.

from page 41

The Roman Catholics have recently produced two new hymnals that appear to be quite the most ambitious the British Romanists have produced to date.

In our own country we see the *Moravian Hymnal*, the Lutherans' *Worship Supplement*, and hear of the long awaited new Presbyterian book and an updated Armed Forces hymnal now "in the works." The Episcopalians have at last brought their two new supplements out into the open in a red seven-ring looseleaf binder. These two collections, *Songs for Liturgy* and *More Hymns & Spiritual Songs*, are not designed to take the place of the Episcopal *Hymnal 1940* but serve as interim, open-ended supplements to it, containing hymns and tunes that seem to "fill in gaps" and "speak to our times."

And the U.S. public is getting its share of paperbacks in this field as well—books like *Hymns Hot and Carols Cool*, *Songs for Celebration*, *Songbook for Saints and Sinners*, *Hymns for Now* (Vols. I, II, and III).

It's been said that hymns have a way of melting down the frozen places of life. Probably because hymns are in my blood (hymn-tune composer and author Thomas Hastings was my ancestor), I am an unregenerate hymn enthusiast. Certainly the evidence of what hymn writers and composers are doing suggests I am not alone!

I think it is all to the good these days that hymnal editors seem to be taking a fresh look at texts to see that they really "say something" to today's congregation. I should hate to belong to a church that never sang "Our God, our help in ages past," but I am proud to belong to a church that today sings about the modern city, brotherhood, peace, and other often-neglected subjects very much on people's minds.

And it's all to the good, as I see it, that hymnal editors are varying the textures of the music in new hymnals in an effort to offer a newer, fresher sound. Instead of an exclusive insistence on the familiar churchey four-part sound, they are now offering far more unison arrangements, material to be sung unaccompanied, even rounds and canons from time to time. And the encouragement given to the use of auxiliary instruments—not just guitars!—seems wise advice indeed.

CLARENCE DICKINSON (1873-1973)

The centenary on May 7, recalls 80 years of active musical ministry, 60 of which were in New York City. In 1928 he and others founded the School of Sacred Music at Union Theological Seminary. The Presbyterian hymnal (1933) and the Evangelical and Reformed Hymnal (1941) were edited by Dr. and Mrs. Dickinson, who were named Fellows of the Hymn Society in 1946. The Clarence Dickinson Library will be dedicated April 26-27, at William Carey College, Hattiesburg, Mississippi. It houses all of Dr. Dickinson's papers, manuscripts and memorabilia.

A New Birthday Hymn

LUCIA MYERS

IFELT my heart strangely warmed."

Those words have been echoing down the years since 1738. They record the birth of Methodism.

In a quiet glowing moment on May 24 of that year, John Wesley, its founder, had the experience which re-made one man and set a new force in motion.

Before and after his return to London from mission work in Georgia in 1738, Wesley had been searching for a surer faith. Although he had spent his childhood in the family's rectory home in Lincolnshire, and although he had been ordained in the Church of England, he was frustrated by periods of uncertainty.

On the afternoon of May 24 he went to a service in St. Paul's Cathedral, London, where the anthem was "Out of the Deep" (based on Psalm 130). It is believed to have been sung on that occasion to the melody composed by Henry Purcell.

"Out of the deep have I called unto Thee, O Lord . . . the voice of my complaint . . ." the words seemed to body forth the yearnings with which Wesley himself was struggling.

He wrote later that "in the evening I went very unwillingly to a society in Aldersgate Street where one was reading Luther's *Preface to the Epistle to the Romans*. About a quarter before nine, while he was describing the change which God works in the heart through faith in Christ, I felt my heart strangely warmed. I felt I did trust in Christ, Christ alone for salvation; and an assurance was given me that He had taken away my sins, even mine, and saved me from the law of sin and death."

Times of trial followed before he reached his steady serenity of soul—but always the impact of that moment in Aldersgate Street prevailed. He went on to evangelize England and to begin sending circuit riders to America.

On the day after his crucial experience, he was again at St. Paul's in the afternoon. He wrote of that occasion that "I could taste the good word of God in the anthem which began, 'My song shall be always of the loving kindness of the Lord. . . .'"

Thus John Wesley's re-birth was cradled in music.

His younger brother, Charles, had a similar conversion experience in the same month, and went on to become the pre-eminent hymn-writer of the Methodist movement.

To celebrate anew John Wesley's heart-warming experience, I have written this hymn:

THE HYMN
ALDERSGATE HYMN

10.10.10.10.10.10.

(Tune: *Finlandia*)

I.

The heart is moved by one supreme desire:
In cold and darkness it will yet aspire
To seek the source of wondrous warmth and light,
To find the realm that is forever bright.
"O heart, draw near," so sings the heavenly choir,
"Your place is here, beside the altar fire."

2.

The heart responds and, as it opens wide,
The light and warmth come in and there abide.
The light is Christ; His outstretched hands will bring
New life to all; with joy they now can sing:
"My heart is strangely warmed, my faith will soar,
"I trust in Thee alone, forevermore!"

Lord Jesus, Who In Days of Old

(Tune: "All Saints New")

I

Lord Jesus, who in days of old
Brought God to human life
With healing, strength, and steadfast hope,
Come, heal our inner strife.
Resolve these struggles of the soul,
Let patience bring us peace;
Let confidence and hope arise.
And willful fretting cease.

2

Touch, as of old, the weakened limb,
The broken, ailing part;
Heal, Lord, whatever may be hurt,
With God's own power and art.
You are the Christ, the Christ of God,
Bring God to us anew.
Fill all our being with His love;
In God our life renew.

—Frank von Christierson
Roseville, California

Prayer Hymn For A Fifty-fifth Reunion

(Tune, "Dix")

Mighty God of earth and sky,
 Lord of life and all its powers,
 Thanks we bring, with joyous cry,
 For life's happy, crowded hours;
 Most of all for loyal friends,
 Faithful till life's journey ends.

For the friends whom once we knew
 Now no more within our sight,
 Still we thank Thee, and renew
 Fellowship in memory's light.
 Keep us, with the friends of yore,
 One, united evermore.

Lord of futures all unknown,
 May fond souls still gather here
 In this place we call our own—
 Shrine in hope and memory dear—
 Till Thy love shall bid us come
 To Reunion's final home. *Amen*

—*Philip S. Watters*

O Thou to whom the Prophets Point

8. 6. 8. 6

1. O Thou to whom the prophets point,
 Whose kingdom shall increase,
 We hail Thy birth, O heav'nly Son,
 Deliverer, Prince of Peace!
2. We praise Thee, Wondrous Counselor,
 Thy wisdom shames the wise,
 The Father's love shines forth in Thee,
 In fair and radiant guise.

3. As dawns once more Thy natal day
We seek Thy reign of peace,
Come now to calm our fevered world,
And make the anguish cease.
4. With counsels wise make plain our path,
With firmness guide our feet,
For we would serve Messiah's cause
And make His reign complete.
5. Come once again to heal our hurt,
To overcome our sin,
Be born once more within our hearts,
And bring Thy Kingdom in!

—HARMON B. RAMSEY 1971

For A Lasting Peace

Come, Prince of Peace, and heal this war-torn world,
Let pride and arrogance be backward hurled.
Let hate, and greed, and selfish purpose end.
Let us greet every man as friend greets friend.

Away with jealousy and lust for power,
Ruthless ambition in this crucial hour;
Pride that demands first place, come good or ill.—
Shall empire-building madness rule us still?

What is the answer? How can we find peace?
Not in more bombing will this warfare cease;
Not in more warplanes, tanks, and missile sites.
But in the hearts of men, in human rights;

In true concern for fellowmen in need,
In nobler thinking and in nobler deed;
Only in Christ-led men can warfare cease:
Rise, Christian, speak for Christ, the Prince of Peace.

—FRANK VON CHRISTIERNSEN, 1972
Tune: "Toulon"

In the Streets of Troubled Cities

(Tune: "Love Divine, All Loves Excelling")

In the streets of troubled cities young men rage and children cry,
While in disbelief and wonder, men in comfort answer, "Why?"
Hear our plea for love and justice in the midst of hate and strife,
Comes the cry of lonely people who have never tasted life.

Empty hearts and empty faces, empty hopes and empty dreams;
Lost in one more empty promise, set aside for selfish schemes;
Schemes for building walls and fences, planning, caring for our own,
Adding to our earthly treasure, while God's children die alone.

All our days are filled with conflict, and our nights with troubled sleep,
Restless 'til we heed the mandate, "If you love me, feed my sheep."
Come, take up the cry for justice; human grief no longer shun;
Join with men of every nation, 'til the final victory's won.

—Robert E. McWilliams
Glen Ellyn, Illinois

Book Reviews

The Hymn Book of the Anglican Church of Canada and the United Church of Canada. Toronto, Canada, authorized in 1971: Anglican Church Book Center, 600 Jarvis Street, Toronto. (May be secured through Seabury Press, New York). 506 hymns, plus indices.

For some years now, many church people have been calling for "an ecumenical hymnal"—one which men and women of all Christian denominations can use in the worship of God. Actually almost all the standard hymnals published by the larger denominations—and some privately and commercially edited and printed—may well be considered "ecumenical" since the great major-

ity of the most popular and accepted hymns are to be found in them all—and since all such hymnals have texts and tunes by authors and composers from many churches and many nations. On the other hand, a relatively smaller number of hymns in our common heritage are directly concerned with the concrete issues that are pressing upon the lives of people in the changed and changing world today: the hymns are still largely subjective while our problems and needs are more often objective.

This new hymn book of the Anglican and of the United churches of Canada is an attempt to preserve the most helpful and most valuable in our religious heritage, and to add to them texts of contemporary worth,

and tunes in contemporary style—worthy of the greater musical knowledge and skill found in modern schools and acceptable to young and old alike.

The joint committee of the two churches worked together for five years to produce *The Hymnal*. The members speak of the criteria by which they sought to provide a comprehensive selection of the best of inherited material, and at the same time "produce a book of contemporary hymns expressive of the church's mission in and to the world of our times": "It must be comprehensive. It must meet the needs of people of different religious traditions and cultural backgrounds, of widely separated areas and of every age group. . . . It must reflect the ecumenical dialogue and aspirations of our times. It must be contemporary. Young people especially wish to sing hymns cast in the style of the twentieth century. Despite the difficulties involved, the church must be hospitable to all creative energies if it is to live as Christ's body in these times, and seek to adapt contemporary modes of poetical and musical expression for use in public worship."

Of the music for new hymns, the editors write: "The serious composer of church music today has to wrestle with the difficulty of finding a way to write a hymn tune in an idiom that is not only legitimate and contemporary, but also valid. In a word, his tune must be suitable for congregational use. To retrace the well-worn paths of earlier styles is much easier, no doubt, but he who does this loses his own identity. Many contemporary composers are finding ways to meet this challenge.

The committee invited several, including a number in Canada, to compose tunes to particular hymns. They have provided a noteworthy contribution. Indeed, this hymn book contains the work of more Canadian composers than any hymn book that has preceded it."

It would seem to this reviewer that the editors have done well toward achieving their objectives. Some congregations will doubtless miss a few of the "old favorites"; some of the "new youth" may fail to find *their* favorites in the compilation; but generally speaking, it is a hymnal with which old and young can worship—and grow in grace and understanding. As the remaining decades of this century take their place in the record books, new hymns will be written—there will be new causes, new problems, more insights; and, as the editors suggest, a new hymnal will be about due by 2,000 A.D., and hopefully there will be new poets, and new composers to lead new congregations into still closer communion between God and man.

Meanwhile, it is interesting to note that of the 506 hymns in this new volume, either the text or the tune (or both) of 121 were written by men or women born in the twentieth century. We doubt that any other general congregational hymn book can be found as "current." The hymns include contributions from persons still creating—among them Frederick Pratt Green, Sydney Carter, Walter H. Farquharson, Frederick H. Kaan, Erik R. Routley, Albert F. Bayly, Frederick R. C. Clark, Derek Holman, Stanley L. Osborne.

It is also interesting to note the number of texts and/or tunes used

in this volume from writers or composers born in the various years of this century: 1900, 1; 1901, 6; 1902, 1; 1903, 3; 1904, 1; 1905, 4; 1907, 7; 1908, 2; 1909, 2; 1910, 4; 1912, 5; 1913, 1; 1915, 3; 1917, 7; 1918, 5; 1919, 1; 1921, 3; 1925, 3; 1926, 3; 1927, 4; 1928, 3; 1929, 24; 1930, 2; 1931, 14; 1933, 1; 1934, 1; 1935, 1; 1936, 5; 1939, 1; 1950, 1.

The format of the book is somewhat unique: only one stanza printed with the lines of music; other stanzas printed below the music or, in many instances, on the opposite (right hand) page; type somewhat larger and with heavier inking than in most "standard" hymnals. At first glance, the unusual use of two full pages for a hymn may tend to disturb long-time concepts of a hymnal—but, in the long run, it may prove more useful to both congregation and organist.

W. W. R.

The Book of Praise of the Presbyterian Church in Canada. Don Mills, Ontario, Canada, 1972.

This new and attractive volume is the third *Book of Praise* authorized by the General Assembly of the Presbyterian Church in Canada. The first hymnal of that name was issued in 1897; the second in 1918. Most of the "great hymns" that Christianity has inherited through recent centuries are here; but the fact that 320 of the 600 hymns included are still held in copyright of words or music indicates that there has been an

ever-widening use of modern compositions. Ten new hymns, copyrighted by the Hymn Society of America, are used in this book by permission of the Society.

A paragraph from the Preface is of more than passing value for all churches: "Many of the hymns in this book have already, through long use and hallowed association, become dear to our people. It is right that these should be retained. In recent years, however, a significant number of new hymns have been written and we are fortunate in having secured permission to publish a goodly number of them. We firmly believe that the hymnology of the Church should mirror faithfully the teaching and doctrine of the Church. Theology is best taught to children through great hymnology. For this reason, we have sought in all our work to ensure that the hymns selected should be true to the biblical revelation and should furthermore accurately express the tremendous emphasis of the Reformation."

We can applaud and pass on to other editors and publishers this further word from the Preface: "The Presbyterian Church in Canada has resolved to publish in the immediate future a supplementary hymn-book suitable for open-air services, camp fires, youth groups, informal get-togethers and the like. In this, there will be room for experimentation and the inclusion of numbers which would not fit naturally in the pages of this book."

W.W.R.

